



GRADE 10 UNIT 4: THE HUMAN CONNECTION

PURPOSE

This pacing guide will help you utilize the wealth of resources offered in each StudySync Core ELA and Designated ELD unit. The pacing guide weaves lessons from every segment of this Core ELA unit: the Instructional Path, Extended Writing Project, Research Project, and Full-Text Study. An additional column helps you align Core ELA unit content with lessons from its companion Designated ELD unit.

The pacing guide presents a suggested plan to cover all content in this unit. You may cover all of these lessons in class, or you may decide to divide the assignments between in-class work and homework. Of course, no one understands your students' needs like you do, and one of the key benefits of StudySync is the ease with which you can adapt, alter, eliminate, or re-organize lessons to best meet the needs of your students. The Shortcuts and Additional Activities section at the end of this pacing guide contains recommendations to help in that regard.

ORGANIZATION

The pacing guide divides the unit into 45 days. Instructional days often have more than a single task. For example, all of the activities on row 1 are suggested to be covered on the first instructional day. Pacing is based on an assumption of 50-minute instructional days, but since schedules vary from school to school you may need to modify the suggested pacing to fit your unique needs.

The column labeled “Full-text Study Connections” often identifies other texts in the StudySync Library that complement the chapter in the Full-text Study students are reading on a particular day. Though these comparative texts are not considered part of the 45 days of Core ELA instruction for this unit, they are listed in the pacing guide in case you would like to include additional texts as part of this unit.

There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.

CORE ELA UNIT

DESIGNATED ELD UNIT

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	FULL-TEXT STUDY CONNECTIONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 UNIT PREVIEW  BLAST Showing Our Signals		 SPEAKING & LISTENING HANDBOOK "Research Using Various Media"  RESEARCH PROJECT PART I Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online).			 INTRODUCTION The Human Connection
2	 FIRST READ <i>Plutarch's Lives of the Noble Greeks and Romans</i>		 RESEARCH PROJECT PART I CONT. Students should continue to research.			 BLAST Showing Our Signals
3	 SKILL Central or Main Idea		 RESEARCH PROJECT PART I CONT. Students should continue to research.			 INTRODUCTION <i>The Book Thief</i>
4	 CLOSE READ <i>Plutarch's Lives of the Noble Greeks and Romans</i>		 RESEARCH PROJECT PART II Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 RE-READ 1 <i>The Book Thief</i>

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	FULL-TEXT STUDY CONNECTIONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
5	 FIRST READ <i>Julius Caesar, Act III, Scene II</i>		 RESEARCH PROJECT PART II CONT. Students should continue working to create their presentations.			 RE-READ 2 <i>The Book Thief</i>
6	 SKILL Compare and Contrast		 RESEARCH PROJECT PART II CONT. Students should continue working to create their presentations.			 WATCH <i>The Book Thief</i>
7	 SKILL Media		 SPEAKING & LISTENING HANDBOOK “Presentation Skills”			 SKILL Story Structure
			 RESEARCH PROJECT PART III Allow a couple of groups to present for the class.			
8	 CLOSE READ <i>Julius Caesar, Act III, Scene II</i>		 RESEARCH PROJECT PART III Allow a couple of groups to present for the class.			 SKILL Connotation and Denotation
9			 RESEARCH PROJECT PART III Allow a couple of groups to present for the class.			 SKILL Adverbs

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	FULL-TEXT STUDY CONNECTIONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
10	 FIRST READ “Civil Peace”			<p><i>Night</i> Chapter 1</p>  COMPARE to <i>Hitler Youth: Growing Up in Hitler's Shadow</i>	 LINK to <i>Night</i> – The first chapter of <i>Night</i> introduces Eliezer in the context of his Jewish community of Sighet. Similarly, Jonathan in “Civil Peace” is seen in the context of his village in Nigeria. Have students compare and contrast the two communities in terms of the impact of a looming catastrophe (the deportation to the death camps) and the aftermath of a catastrophe (the civil war in Nigeria). What conclusions can students draw about the two communities from the Jews’ long denial of danger in Sighet and the survival tactics and matter-of-fact “nothing puzzles God” attitude in Jonathan’s village? Have them contrast the Nazi threat in <i>Night</i> to the threat of theft in “Civil Peace.” What clues do the titles offer to the nature of those two threats?	 FIRST READ “The Christmas Truce of 1914”

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	FULL-TEXT STUDY CONNECTIONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
11	 BLAST Half Empty or Half Full?			<i>Night</i> Chapter 2	 LINK to <i>Night</i> – In this short second chapter, Eliezer, his family, and neighbors travel from Sighet to Auschwitz and Birkenau. The prescient Mrs. Schachter, unmoved by the mood of guarded optimism, foresees the fires of the crematoria. Students can apply the events of this chapter to the Blast “Half Empty or Half Full?” about optimism: Were the other passengers justified in gagging the negative alarmist? Why or why not? Students can debate the pros and cons of optimism, pessimism, and realism as the Jews face the truth of their arrival in the death camp.	 RE-READ 1 “The Christmas Truce of 1914”
12	 SKILL Cultural Context			<i>Night</i> Chapter 3  COMPARE to “Nazis’ Aim Is Slavery” or <i>Mein Kampf</i>	 LINK to <i>Night</i> – The cultural context of Eliezer’s Jewish upbringing gains particular relevance in the third chapter of <i>Night</i> . Students can find examples of the stark collision of the author’s devout religious background and the godless hell he has entered. Have them use the Cultural Context skill, relying on sentence context and their own impressions, to discuss the impact of cultural details such as the reciting of the Kaddish prayer; the “Never shall I forget” vow a page later; and the conversation about God near the end of the chapter.	 RE-READ 2 “The Christmas Truce of 1914”

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	FULL-TEXT STUDY CONNECTIONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
13	 CLOSE READ “Civil Peace”			<i>Night</i> Chapter 4  COMPARE to <i>First They Killed My Father</i> or <i>Survival in Auschwitz</i>	 LINK to <i>Night</i> – Chapter 4 of <i>Night</i> is largely about work and luck—both good and bad—in the daily life of the camp. Hopes rise and then are shattered in the most brutal way. Challenge students to compare and contrast the work and luck of Eliezer with Jonathan’s work and luck in <i>Civil Peace</i> . What conclusions can be drawn about the nature and purpose of the work, and the nature of punishment and reward in each text? Finally, have students compare Jonathan’s statement, “Nothing puzzles God” with Eliezer’s assertion that God is the boy dying on the gallows. What does each statement indicate about the character or individual?	 SKILL Tone
14	 FIRST READ <i>The Book Thief</i>			<i>Night</i> Chapter 5	 LINK to <i>Night</i> – The character who speaks as Death in <i>The Book Thief</i> has a distinctive voice and personality—he states that he is “all bluster...not violent...not malicious...a result.” Ask students to compare this treatment of Death as a humanlike character with the indirect treatment of death in <i>Night</i> —hinted at as “selection,” alluded to through the inmates’ fear and the omnipresent fire of the crematoria. What is the impact of each treatment of death on the reader in terms of tone and meaning? Is the “result” of Death the same?	 SKILL Condensing Ideas

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	FULL-TEXT STUDY CONNECTIONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
15	 SKILL Story Structure			<i>Night</i> Chapter 6	 LINK to <i>Night</i> – While <i>Night</i> is nonfiction, as a narrative it follows a story structure. Have students use the Story Structure skill to discuss the structure of events in Chapter 6. Have them consider what drives the plot in the chapter (the forced march and the urge to survive), what the order of events is (chronological), and what the key events are (e.g., running; Eliezer and his father keeping each other alive in the shed; Eliezer praying not to emulate the Rabbi's son).	 EXTENDED ORAL PROJECT Introduction
16	 CLOSE READ <i>The Book Thief</i>			<i>Night</i> Chapter 7	 LINK to <i>Night</i> – Have student partners create a Venn Diagram of story elements and details between the excerpt from <i>The Book Thief</i> and Chapter 7 of <i>Night</i> (as narrative nonfiction). The two texts overlap in setting (train, Germany, World War II) and problem, in part (people coping with death), but contrast in many ways (e.g., novel / memoir; passengers / death camp inmates; Death as a character and single plot event / death as a repeated event and the result of evil).	 EXTENDED ORAL PROJECT Brainstorm
17	 FIRST READ <i>Night</i>					 EXTENDED ORAL PROJECT Create an Outline

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18	 SKILL Tone			<i>Night</i> Chapter 8  COMPARE to <i>I Escaped from Auschwitz</i>	 LINK to <i>Night</i> – Note the definition of tone: “The tone of a text expresses the attitude of an author toward a subject, a character or person, or an audience.” Challenge students to identify the author’s tone in Chapter 8 of <i>Night</i> , citing textual evidence. Students might note Eliezer’s frantic efforts to keep his father alive, despite his father’s failing health and weakening stamina. Might the tone be desperate, tense, fearful, anxious, or horrifying, revelatory, grieving, confiding? Encourage students to choose their own responses based on the author’s attitude and purpose.	 INTRODUCTION <i>Night</i>
19	 CLOSE READ <i>Night</i>			<i>Night</i> Chapter 9  COMPARE to <i>The History of Love</i> or “Elie Wiesel’s Nobel Peace Prize Acceptance Speech” or <i>The Universal Declaration of Human Rights</i>	 LINK to <i>Night</i> – This Close Read of the Chapter 3 excerpt from <i>Night</i> affords students with an opportunity to compare Eliezer’s initial impressions of Auschwitz-Birkenau, sealed in by his vow to never forget, with his final impressions of himself at the conclusion of <i>Night</i> in Chapter 9. Challenge students to reflect on and discuss how Eliezer has changed and how he is the same in the two excerpts. What would the face in the mirror Eliezer sees in Chapter 9 say to sum up who he has become?	 RE-READ 1 <i>Night</i>

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	FULL-TEXT STUDY CONNECTIONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
20	 FIRST READ <i>Hotel Rwanda</i>					 RE-READ 2 <i>Night</i>
21	 SKILL Story Structure					 WATCH <i>Night</i>
22		 EXTENDED WRITING PROJECT Narrative Writing				 SKILL Tone
23	 CLOSE READ <i>Hotel Rwanda</i>					 WATCH Tone
24		 SKILL Organize Narrative Writing				 SKILL Word Meaning
25	 BLAST The Lessons of Genocide	 EXTENDED WRITING PROJECT Prewrite				 SKILL Verbs and Verb Phrases
26	 FIRST READ "Dover Beach"	 SKILL Introductions				 EXTENDED ORAL PROJECT Develop a Sequence
27	 SKILL Connotation and Denotation	 SKILL Narrative Techniques and Sequencing				 EXTENDED ORAL PROJECT Add Details

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28	 CLOSE READ "Dover Beach"					 EXTENDED ORAL PROJECT Refine Language
29		 EXTENDED WRITING PROJECT Plan				 FIRST READ "When Everything Changed"
30	 FIRST READ "Catch the Moon"					 RE-READ 1 "When Everything Changed"
31	 SKILL Character	 BLAST Descriptive Details				 RE-READ 2 "When Everything Changed"
32	 CLOSE READ "Catch the Moon"	 SKILL Writing Dialogue				 SKILL Tone
33	 BLAST Family Ties	 BLAST Audience, Purpose, and Style				 SKILL Referring Words
34	 FIRST READ <i>An American Childhood</i>	 SKILL Conclusions				 EXTENDED ORAL PROJECT Give Feedback
35	 SKILL Figurative Language					 EXTENDED ORAL PROJECT Practice with Notecards

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36		 EXTENDED WRITING PROJECT Draft				 EXTENDED ORAL PROJECT Practice without Notecards
37	 CLOSE READ <i>An American Childhood</i>					 RE-READ 1 "Those Winter Sundays"
38	 BLAST We Are the World We Live In	 SKILL Body Paragraphs and Transitions				 RE-READ 2 "Those Winter Sundays"
39	 FIRST READ "Those Winter Sundays"					 SKILL Tone
40	 SKILL Tone	 EXTENDED WRITING PROJECT Revise				 SKILL Summarizing
41	 CLOSE READ "Those Winter Sundays"					 EXTENDED ORAL PROJECT Present
42		 EXTENDED WRITING PROJECT Edit, Proofread, Publish				 EXTENDED ORAL PROJECT Present
43	 BLAST I Need You, You Need Me					 EXTENDED ORAL PROJECT Present

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44	 ASSESSMENT StudySync Grade 10 Unit 4 Assessment					 ASSESSMENT StudySync ELD Grade 10 Unit 4 Assessment
45	 ASSESSMENT StudySync Grade 10 Unit 4 Assessment					 ASSESSMENT StudySync ELD Grade 10 Unit 4 Assessment

SHORTCUTS AND ADDITIONAL ACTIVITIES

Shortcuts

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

1. **Replace the Research Project with a Crowdsourcing Activity:** Instead of a 9-day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).
2. **Eliminate Repeated Tone Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about analyzing tone.
3. **Content Cuts:** There are several different types of texts presented in a unit—excerpts from novels, nonfiction readings, short stories, and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, the unit contains two short stories—“Civil Peace” and “Catch the Moon.”

Supportive Materials for Other Disciplines

The Thematic Unit for Grade 10, Unit 4 is about human interaction, and several featured texts address that theme in a variety of historical and social contexts. The assassination of Julius Caesar and its turbulent aftermath are presented in *Plutarch’s Lives* as well as Shakespeare’s *Julius Caesar* and invite comparison as interpretations of history. Two glimpses into recent African history also bear comparison. Achebe’s story “Civil Peace” gives a unique survivor’s perspective on the Nigerian Civil War in the late 1960s; and an excerpt from the screenplay of *Hotel Rwanda* casts light on the Rwandan genocide in the mid-1990s. To bring the theme of community to post-World War II America, students will read a section of Annie Dillard’s memoir of growing up in 1950s Pittsburgh, *An American Childhood*.

The Full-text Unit for the anchor text *Night* offers a number of routes for taking students further into the topic of the Holocaust and its modern echoes. Two supplementary texts directly address the machinations of the Nazi Party: *Hitler Youth: Growing Up in Hitler’s Shadow* tells the stories of many young Germans who experienced Nazism as a pervasive cultural institution in their lives; while French Premier Edouard Daladier’s 1940 radio address, “Nazis’ Aim Is Slavery” gives the perspective of a soon-to-be victim of Hitler’s onslaught in the wake of the Nazi invasion of Poland. Students will find a parallel between Nazi Germany and Pol Pot’s Cambodia of the 1970s in *First They Killed My Father: A Daughter of Cambodia Remembers*. And returning to the setting of *Night*, two other death camp experiences will broaden students’ understanding of the time and place: *Survival in Auschwitz* and *I Escaped from Auschwitz*.

Five Blasts in the Thematic Unit for Grade 10, Unit 4 dig deeper into historical, social, and science-related topics, beginning with “Showing Our Signals,” which examines the topic of civilization, whose system of rules has created empires, but has made simple human interactions more complicated, as several links show, from the history of applause to a timeline of the Berlin Wall. “Half Empty or Half Full?” considers optimism, why it is paradoxically high among populations under

stress, and how the human brain experiences optimism neuroscientifically. “Family Ties” discusses the long-term effect of parenting styles and skills on children and through one link compares parenting techniques in different cultures. “We Are the World We Live In” is a Blast about the relationship between the community and the environment, with a link to six short films ranging in topic from the Dust Bowl to whaling. Finally, “I Need You, You Need Me” deals with collaboration, including the “hanging together” of the thirteen American colonies and the pledge of the Five Eyes—U.S., Canada, U.K., Australia, and New Zealand—not to spy on one another.

Suggestions for Further and Independent Reading

Texts excerpted in the Full-text Unit for *Night* offer their own full-text reading opportunities. Students will gain a valuable perspective on the experience of children in Nazi Germany by reading Susan Campbell Bartoletti’s *Hitler Youth: Growing Up in Hitler’s Shadow* in totality. The experience of Elie Wiesel will grow in dimension by comparison with the story of inmates of one of the Nazis’ most infamous death camps in the full texts of memoirs *Survival in Auschwitz* by Primo Levi and *I Escaped from Auschwitz* by Rudolf Vrba. Finally, many students will want to read all of *First They Killed My Father: A Daughter of Cambodia Remembers*, the courageous survival story of author Loung Ung and her siblings during the brutal Khmer Rouge takeover of Cambodia.

Reading outside the units, while deepening and broadening the themes, students might start with the two other volumes in Elie Wiesel’s *Night* Trilogy, the novels *Dawn* and *Day*. *Dawn* presents the dilemma of a death camp survivor forced to be an executioner in British-controlled Palestine. *Day* describes the life-or-death struggle of a man in the wake of his near-fatal car accident. Two other must-reads about the Holocaust are Anne Frank’s *The Diary of a Young Girl* and Esther Hautzig’s memoir of her forced deportation to Siberia, *The Endless Steppe*. Many books recount the experience of Japanese-Americans in internment camps during World War II, notably Jeanne Wakatsuki Houston’s memoir, *Farewell to Manzanar* and Jamie Ford’s novel *Hotel on the Corner of Bitter and Sweet*. Students interested in reading more of Chinua Achebe’s short stories should look for *Girls at War*, the collection that contains “Civil Peace.” Finally, for an ironic contrast to Eliezer’s experience in *Night*, suggest that students read Ishmael Beah’s *A Long Way Gone: Memoirs of a Boy Soldier*. A more comprehensive look at the topic may be found in Jimmie Briggs’s *Innocents Lost: When Child Soldiers Go to War*; or *They Fight Like Soldiers, They Die Like Children* by Romeo Dallaire.

Difficult Concepts

Cultural context brings a special layer of meaning and nuance to many texts set in or reliant on a particular culture. But that layer may be completely opaque, or just beyond the grasp of many readers. As “cultural context” suggests, using the skill requires a certain amount of finding contextual clues and a large amount of willingness to open one’s mind to a culture, including, if necessary, doing some research. 10th grade students are asked to “Analyze a particular point of view or cultural experience reflected in a work of literature” (RL.9-10.6). Interpreted broadly that standard applies to a nonfiction memoir such as *Night* as much as it does to a work of fiction, such as Achebe’s story “Civil Peace.” Before guiding students through the Thematic Unit skill lesson on Cultural Context, using “Civil Peace” as a model of using contextual clues and an open mind, a teacher might discuss with students examples of a culture they might be very familiar with and ask them what applying that knowledge can bring to reading context. Examples might include baseball (or other sport), a hot dog (or other food), and a superstition or custom such as a baseball cap worn inside-out (a “rally cap,” used as a kind of good luck charm when all seems lost for a team). Knowing the cultural context is like having the inside track of coded information—like being fluent in another language. In the case of *Night*, challenge students to simply find cultural terms or references on a certain page, and use those details as the basis for applying contextual clues, common sense, or research, to gain an understanding. (For example, reading the “Never shall I forget...” litany as an echo of “Thou shalt not...” in the Ten Commandments, along with possible research into the mystical phrase *seven times sealed*, might add more weight to the solemn oath.)

Just as a nonfiction memoir and a work of fiction may both rely on a reader’s mastery of cultural context, so do both genres call for attention to the nuances of character. While *Night* is not fiction and does not have an invented plot or invented characters, Eliezer, his father, and other individuals who populate Wiesel’s

memoir offer students an opportunity to “analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text” (RL.9-10.3). The word *character* does not appear in the corresponding informational text standard—“Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them” (RI.9-10.3). However, in a memoir, as in a story, ideas and events are typically delivered through the experiences of a person, equivalent to a character. Clarify with students the meaning of *complex characters* in terms of “multiple or conflicting motivations.” Have students discuss Eliezer’s motivations—the events and ideas that gave rise to his thoughts, feelings, and actions over the course of *Night* (i.e., to understand his relationship with God; to protect his father; to avoid being beaten; to survive). Elicit how as those motivations changed and clashed with each other, Eliezer’s character changed (i.e., from pious to non-believing; from morally engaged to passive and numb).

Read Aloud Selection

The StudySync TV excerpt from Chapter 3 of *Night* offers both a challenge and an opportunity for student readers. The excerpt begins with an incantatory prayer from the author. The incantation’s rhythm, created by repeating phrases, alliterative sounds, and a sentence structure that is both declarative and imperative (“Never shall I forget . . .”), and its stark imagery of smoke, fire, darkness, and silence create a doom-laden tone and an appropriate preface to the bleakly descriptive text that follows. Convey that tone and the author’s personal horror may invite an emotional reading or a “flat” reading to match the self-protective numbness of the author, or a combination of the two. There is no one correct approach. The challenge and opportunity for the reader is to connect with the author’s anxiety and the morally agonizing things he observes. Pronunciation notes on German and Hebrew words and names: *Raus* (rhymes with *mouse*); *Birkenau* (BERK en ow); *Sonder-Kommando* (ZAHN der kuh MAN doh); *Yehiel* (yeh hy EL); *Kapos* (KAH pohz).

Alternate Extended Writing Project Prompts

These alternative prompts provide options for modifying the unit’s Extended Writing Project to a different writing form.

- 1. Argumentative:** The authors of the selections in this unit have focused on the interactions between human beings and their societies. What is the appropriate role of media in preserving, protecting, or advancing civilization and the lives of the human beings who inhabit a society? Write an essay with a claim in the form of a thesis statement that answers this question. Choose two texts from the unit as well as three additional credible sources to support your ideas. Cite sources of relevant evidence in the form of reasons, facts, definitions, and other details. Be sure to anticipate your audience’s prior knowledge and possible biases, while maintaining a formal style and objective tone.
- 2. Informative/Explanatory:** Select one of the texts and authors from this unit to research. What impact has this author had in terms of helping our understanding of technology or science in society? In what other ways has this author explored the theme or main idea concerning the connections between humans and the scientific world? Locate at least three credible sources to provide additional information to support your thesis. Cite your sources of information and be sure to include a conclusion that follows from your information and supports your thesis statement.
- 3. Literary Analysis:** Think about the ways in which the authors in this unit wrote about the interactions between human beings and the civilizations they inhabit or create. Choose two to three texts read this unit from at least two different eras. Write an essay in which you analyze the ways in which the authors address the interactions of humans and their worlds. What theme or main idea is most prevalent? How are the themes or ideas connected across the texts, and why do you think this is? Present a claim expressed in a clear thesis statement. Cite information and evidence from the texts, as well as from one or two additional credible sources, to help support your claim.



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